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Circulating objects and (vernacular) cosmopolitan subjectivities[1]

Zirkulierende Objekte und (einheimische) kosmopolitische Subjektivitäten

At Wellesley College In 1936,[2] two students went to interview Professor Sophie Hart about her visit to Cracow, Poland where she had been a delegate to the conference of International Federation of University Women (IFUW). Their report in the *Wellesley News* was headed, "Reporter Hears Miss Hart Tell of Fascinating Experiences in Poland", but the account in the *Wellesley News* begins not with Hart's visit to Poland, but with a description of Hart seating the two reporters at "her large, elaborately brass-bound desk" and in the words of the reporters, Hart explaining, "It was once a Korean Chest. See here is the old lock, a kind of brass barrel on a brass bar, but I can't make it work, she smiled. Some of my Chinese friends have to do it for me". The *Wellesley News* account then moves to the IFUW's conference in Poland but ends with the comment, "Miss Hart sat rocking and talking just under the 'shrine of her ancestor' the large picture of an old eighteen century Chinese scholar framed by gilt, carved wood… The rest of Miss Hart's room, too, is filled with lovely and interesting objects, brass temple lamps from Japan, teak elephants from Rangoon, a brass bowl from Tibet and delicately carved white jade, the loot of her travels as she calls it" (Wellesley News, 5 November 1936).

The description of the objects in Hart's room plug Hart into the transnational circulatory regimes (Geyer 2009) that connected Wellesley College with institutions overseas (Goodman 2015). One such institution was Tsuda School, which the Japanese Tsuda Umeko (1864-1929)[3] founded in Tokyo in 1900 as a private school[4] and which Hart visited on a number of occasions. Here, tablets were displayed that linked the school to specific female benefactors in America. Mishimi Sumi, a student who attended from 1918, and studied at Wellesley College from 1923 wrote of Tsuda School:"Hung on the wall in almost every room was a tablet bearing the name of a foreign person with some verses underneath, inscribed in English. These were the names of the American friends of the founder of the school, Tsuda Umeko, who were supporting the school financially" (Mishima 1941, 59).

What interests me about the description of the objects at Wellesley and the tablets at Tsuda School are linkages between the transnational circulation of objects, spaces-places of education (Milsom 2010),[5] and the cosmopolitan desires that emerge in education (Sobe 2012) through the entanglement of bodies, spaces-places, materials-objects and discourses in assemblages in which "things" work according to aspects of different time scales (Grosz 2005) as they become part of concretions, settings and flows (Thrift 2008, 9-10). My focus on objects-materials within the fabrication of cosmopolitan subjectivities is prompted by a range of critiques about an overemphasis on the analysis of discourse emanating from scholars that share an interest in materials and materiality beyond notions of context or mediation (Archer 2000; Barad 2007;

[1] Thanks to Geert Thyssen and Pieter Verstraete for comments following an early version presented at ECER 2015.
[2] An elite seven sisters USA women's college.
[3] For Japanese women I follow Japanese usage in noting surname followed by first name.
[4] The Girls' School of English (*Joshi Eigak Juku) founded* in 1900 was renamed Tsuda School (*Tsuda Juku*) after Tsuda Umeko's death in 1929. The name changed during the period in which some of the data used in the article draws. Mishima Sumie refers to the school as Tsuda School (Mishima 1941), which is the terminology I use for consistency.
[5] Spaces-places incorporates the multiplicity of scales always present in interactions. In addition, actants occupy a range of spaces that cannot be tied down to just one (Thrift 2008). See also Thrift's arguments about place in terms of nearness.

Braidotti 2013; Grosvernor/Myers 2014; Hekman 2008). In what follows, I aim to explore the "promise" of a posthumanist/non-representationalist approach to the entanglement of objects-materials, transnational circulations and cosmopolitan subjectivities. In a piece of experimental writing, I use the *Wellesley News* account and the fragment from Mishima's auto/biography, traditional academic conventions (of secondary citation), alongside imaginative questioning and personal asides. I begin by outlining elements of a non-representational approach to materiality, on which I draw, and selected scholarship on the place of materials in relation to analyses of materiality. The postscript replacing a conclusion acts as a form of commentary on the risk of non-referential accounts.

Mattering - materials

A posthumanist approach to materiality argues for blurring the boundaries of the natural and the cultural, the material and the discursive, by foregrounding "the transversal connections among material and symbolic, concrete and discursive entities or forces which include non-human life" (Braidotti 2013, 159). Drawing on Deleuzian approaches in which the actor is produced through plugging into assemblages (DeLanda 2006), and in the event (Williams 2014); as well as through the operation and regulation of desires, post humanists argue for interpolating the self-organising (or auto-poietic) force of living matter (Braidotti 2013, 3) into analysis of ways in which human beings come into relation with one another and with non-human subjects. Karen Barad (2003, 2007), for example, sees matter not as referring to pre-existing entities or playing out as interactions between already established and separate entities. Rather, matter refers to phenomena and to the intra-active entanglements through relations between components through which the boundaries and properties of the components of phenomena become determinate, and embodied concepts become meaningful. Barad sees intra-actions as "… nonarbitrary nondeterministic causal enactments through which matter-in-the-process-of-becoming is iteratively enfolded into its ongoing differential materialization; such a dynamics is not marked by an exterior parameter called time, nor does it take place in a container called space, but rather iterative intra-actions are the dynamics through which temporality and spatiality are produced and iteratively reconfigured in the materialization of phenomena and the (re)making of material discursive boundaries and their constitutive exclusions" (2007, 179**)**.

Barad refers to her intra-active approach as agential realism, a stance that she argues goes beyond performativity theories that focus on the human/social realm and which she claims increases the range of agency by incorporating material constraints and conditions and the material dimensions of agency into poststructuralist analyses, rather acknowledging materiality solely as an effect or consequence of discursive practices. For Barad, agential realism is about the possibilities for changing the configurations of spacetimematter relations. "From a humanist perspective", she writes, "the question of nonhuman agency may seem a bit queer, since agency is generally associated with issues of subjectivity and intentionality. However, if agency is understood as an enactment and not something someone has, then it seems not only appropriate but important to consider agency as distributed over nonhuman as well as human forms" (2007, 214). Barad notes that this does not mean simply that agency should be granted to non-humans, or that agency can simply be distributed to nonhuman and human forms. Rather agency is inherent in the nature of intra-activity and in the enactment of iterative changes to what she terms spacetimematter relations.

Tim Ingold (2011, 17) also critiques accounts that he argues result in a polarity of mind and matter by bringing "incorporeal minds into contact with a material world". Resonating with Barad's notion of intra-action (Ingold 2015, 153), he deploys the notion of "inversion" to discuss what he sees as a slippage from

materials to the materiality of objects that results in researchers adopting approaches that "dematerialise, or … sublimate into thought, the very medium in which the things in question once took shape and are now immersed'"(2011, p.20). Ingold argues that rather than focussing on the materiality of objects, researchers should attend to the properties of materials, for "materials … do not present themselves as tokens of some common essence - materiality - that endows every worldly entity with its inherent "objectness". Rather they partake in the very processes of the world's ongoing generation and regeneration" (2011, 23). Ingold maintains that a focus on materials also enables researchers to overcome imputing agency to objects in ways that see an animating principle as additional to the material object on which it has been bestowed. He argues that analysis should restore "things" to the generative fluxes of the world of materials in which they came into being and continue to subsist. From Ingold's perspective, "things are in life, rather than life in things" (2011, 26). For Ingold, describing the properties of materials is to tell the stories of what happens to them as they flow, mix and mutate in an approach that he maintains also returns persons within the continuum of organic life.

Drawing on perspectives from Barad and Ingold moves analysis of the *Wellesley News* account and the fragment from Mishima's auto/biography away from thinking about what is told discursively. It draws attention to how the "forces" of offices, classrooms and bodies work together towards what is produced in the intra-action. Barad (2003, 802) describes this as a shift of focus methodologically "from questions of correspondence between descriptions and reality … to matters of practices/doings/actions". This necessitates viewing the *Wellesley News* account and Mishima's fragment as enactments; and it orients towards what Barad, drawing on Haraway (1992), terms a diffractive reading, in which accounts are read one through another in a "conversation" that that Barad sees as one of "dynamic relationality". This type of "conversation" aims to highlight not just where differences appear, but "where the *effects* of differences appear" (Barad 2007, 72). Barad refers to diffractive reading being used to highlight material-discursive boundary-making practices through which objects and subject and other differences are made out of, and in terms of, a changing relationality when elements are in "conversation". Barad's approach situates language as material and requires researchers to attend to how the material and the discursive intra-act in the fabrication of "embodied and embedded subjects .. who are produced and positioned in relations of power as an intersection between the material and the discursive" (Jackson/Mazzei 2012, 160). As Ingold and Barad illustrate, this also involves incorporating not just materiality but phenomena and materials into the account.

Barad's writing is an example of the non-representational theorising that Lynn Fendler (2014) argues expand the possibilities for inclusion in research by placing everything on the same plane of immanence. As Fendler and Paul Smeyers (2015, 694) note, this can include aspects as diverse as "beliefs, atmospheres, sensations, ideas, toys, music, ghosts, dance … language, gestures, feelings, affects, memories and mistakes". Because non-representational accounts see all language as presentational, rather then referential to some abstracted and socially constructed reality, experiences with memories are not different from experiences with new encounters. As Fendler (2014) notes, from a non-representational perspective, experience is viewed as material and materiality as a constituent of thought. As a result, all experience can be presented as part of the historical record, including memories of the past, feelings in the present and orientations to the future. So a non-representational reading places theoretical and historical texts and empirical data on the same plane of immanence as affective sensations in the present (i.e. as I

shape the account),[6] along with the memories it invokes.[7] . Because non-representational theories treat all things as "both passive recipients of and active providers to each other as material constituents of worldly activities" (Fendler 2014, 120), the meaning of things in non-representational accounts comes "less from their place in a structuring symbolic order and more from their enactment in contingent practical contexts" (Anderson/Harrison 2010, quoted in Fendler 2014, 119-20).

Here, I invoke "imaginative questioning" as experimental mode of thinking, following Fendler and Smeyers (2015) argument that non-representational theories invite us to imagine materiality in new ways. I move around materials, materiality, objects, empirical data, secondary literature, affectivity, memory and the sensorium, to open questions for past,[8] present and future research on cosmopolitan subjectivities and transnational flows.

Mattering - spaces-places

The circulatory regime that facilitated Hart's visits to Tsuda School as well as Mishima's period of study at Wellesley College linked educational institutions established as female-centred spaces which pushed the boundaries of education for women in their respective countries. At a point when the rigours of college life were thought to undermine American women's health, the founders of Wellesley envisaged "a female Harvard equipped with the latest scientific apparatus, a fine library and intellectually qualified female professors" (Palmieri 1995, 13).[9] Patricia Palmieri argues that the concept of community was vital to the academic life of Wellesley. Although she charts tensions between Wellesley academics, Palmieri terms Wellesley a "golden ghetto", "housing highly trained, intellectual women, allowing them to develop their careers, merge their careers successfully with their private lives" (Palmieri 1980) and act as role models to their students. Palmieri writes that "[t]ogether Wellesley faculty women built a world around the sharing of ideas, feelings, values and each other. Their community offered them the matrix for self-identity and allowed each individual the opportunity to confirm her life purpose and direction" (1980, 65).

Significant for Hart's visit to Tsuda School were the sabbaticals available to Wellesley's heads of department after seven years of service, which stipulated that faculty travel and reside abroad to keep up with research in their fields (Palmieri 1995). At Tsuda School Hart engaged with a Japanese-led institution where Japanese ideals were entangled with aspects of the liberal education and pedagogy that its founder, Tsuda, had experienced in the period of study she spent in America at Bryn Mawr College and Oswego Teachers' College, as well as from her visits to schools and colleges in England (Furuki 1991; Johnson 2013; Rose 1992). These experiences meshed with ideas from her earlier education for republican motherhood from the age of seven in America (Tocco 2005). From the start, Tsuda School had an international outlook that was part of its vision to educate girls to be "good mothers", who would also develop the capacity for economic self-sufficiency should this prove necessary; and who would use their education and professional skills in the service of society, in order to elevate the status of women in the future, a view that was

[6] The catalyst for the ECER 2015 paper was a discussion about open plan offices at the University where I work. This drew my attention to the personalisation of academic offices with objects from overseas visits related to academic work. This discussion brought to mind Steedman (1985), which on re-reading I discovered I had mis-remembered as being about how women teachers personalised classrooms like homes.

[7] Here I remember standing next to Tsuda Umeko's gravestone at Tsuda College, Tokyo, and researching in the Tsuda College archive.

[8] As I worked on the presentation version of the ECER paper about the transnational circulation of objects and cosmopolitanisms, a peer referee for Goodman (2015) suggested I consider the mobility of objects.

[9] Here I imagine Wellesley and its history through my visits to Bryn Mawr.

contested by the activities of some former students who embraced ideals of change for contemporary women through suffrage activism (Rose 1992; Johnson 2013).

Wellesley College and Tsuda School were not simply background surfaces, however, across which Hart, Mishima and the objects that Hart collected traversed. Viewing the *Wellesley News* account and Mishima's autobiographical fragment through an understanding of environment as a domain of entanglement, and as "a world that continually unfolds in relation to the beings that make their "living" there" (Ingold 2011, 27), resonates with Maria Tamboukou's **(2000)** depiction of the creation of turn-of the nineteenth century women's colleges in England as heterotopias, giving refuge to intellectual women and offering them "possibilities to transgress, or just play away with their gendered roles". Formative here is the meaning attributed to particular places in which stories, memories and dreams are located that connect the past with the present and project into the future (Kohn 2003), and where, as Tamboukou (2011, 276) notes, Foucault (1988) argues that "the erosion of our life, our time and our history takes place". Foucault configures such transitional spaces (in relations with other spaces) as heterotopic. He refers to them as "spatial entities of heterogeneous elements that are part of the hegemonic spaces" that eat and scrape away at us (In: Tamboukou 2004, 188) as bodies, spaces and objects tangle in technologies of the self. Deleuze and Guattari (1988) write of spaces of temporary shelter constructed within the "given" that emerge in the holes and cracks of hegemonic social and spatial formations, which they describe as ephemeral "holey spaces" and "zones of indeterminacy that bodies-in-becoming may make their own" (413), which they argue are less amenable colonisation by dominant discourses and practices (Tamboukou 2011). But as Tamboukou illustrates, the meanings of spaces can shift in terms of these different configurations.

The *Wellesley News* does not point to the location of Hart's office on the Wellesley campus but a 1914 item in the journal situates Hart at Lake House, a four story red-brick campus building on the edge of the lake which operated as a hall of residence for four staff (including Hart), forty seniors and ten sophomores. Lake House is described as having many conveniences: "fine shower baths and a laundry with electric heating", as well as a dining room and an "enormous living room", the "pride" of the house (Wellesley News, 1 October 1914). Palmeiri (1995) notes that for some faculty, living on campus provided a sense of personal freedom, independence and the fun of a communal life of friendship and intellectual conversation in what was a stunning setting close to "nature", with time for study and friendship freed up by food service, domestic and laundry services and without care for relatives. Others living on campus experienced their location as enclosure through power relations at play that were not necessarily relations of freedom. For these faculty, having to do "all of their studying, sleeping and a large part of their administrative work in one and the same room", along with requirements to supervise the communal meal, was less congenial (113). In whatever way living on campus might have been experienced, the description of Lake House, speaks to a communal life that rendered porous the boundaries of public and private in the spatial cartographies of life as an academic resident on the Wellesley campus where Hart lived for at least some of the 45 years she tutored at Wellesley from 1892 to 1937.

A diffractive reading of the account of the objects in Hart's office, the Lake House description and Palmieri's analysis, prompts a range of questions about practices of attachment, becoming and belonging that are both personal and professional. Hart's objects are not placed in a more "private-personal" living space. The

objects link Hart's office as "professional" site[10] with the transnational circulatory regime that facilitated her educational engagement overseas. The decoration of Hart's office attests to both (female) practices of home-making, *and* to an aesthetic performance of professional display and technology of professional authority that seeps into the formation/fabrication of cosmopolitan subjectivities through dreams and desires that were both professional and personal.

Objects, to, played into the re-casting of public and private boundaries in the spaces of Tsuda School, which Mishima (1941, 59) describes as looking like ordinary Japanese houses. For Barad, words can become material and act as performative agents; and the fragment of Mishima's auto/biography suggests that the names inscribed on the tablets prompted what Blunt and Dowling (2006, 198) term imaginative geographies of residence, belonging, departure and return. The tablets formed a means through which Mishima's imagination and admiration for the West was sparked and grew with the years through her contact with Tsuda's foreign teachers, as she dreamed of studying in America, and thought of going to America as "almost like going to a fairyland" (1941, 79). Mishima's heroic narrative of her journey to Wellesley, in the company of six Japanese girls, chaperoned by a deaconess from St Paul's College, Tokyo, and another American lady, envisions America as the land of the rich, the free the equal. Performing a repetition of the trans-Pacific power relations of the gift inscribed on the tablets displayed at Tsuda School, Mishima's autobiography credits Hart with her scholarship for tuition and board.

Power was negotiated and re-negotiated in the relationship between Tsuda School and its American benefactors (Johnson 2005), but Mishima's attribution of her scholarship to Hart points to the American exercise of economic power that Kristin Hoghanson (2007) highlights in the circuits of exchange and consumption that she argues led to the acquisition, transportation and emplacement of items from overseas into American domestic spaces. Whether collected in person during travels or bought in speciality shops in the United States, objects from overseas were often available for sale to Americans because of the poverty of their owners. Hoganson notes that it is possible to infer that international exchanges were not always regarded as equal from words used to describe them, like "plunder" and "trophies of travel". This resonates with Hart's description of objects in her room as "loot" from her travels. Hoganson argues that such language tended towards Americans seeing themselves as fortunate, or seeing themselves as benevolent in providing monies to impoverished families in exchange for material objects, and that in addition to conveying economic power, overseas objects emplaced in US interiors conveyed the power of cosmopolitan knowledge, particularly geographic knowledge, making consumers feel like geographic experts and confirming their racial and cultural prejudice, "for knowledge of foreign … traditions and trends denoted the outlook of the traveller and the connoisseur" (48). Such displays of objects from overseas, she argues, resembled museums and endorsed the racial class, national and imperial ends that American museums served. They also acted as an imagined realm of fantasy, fulfilment, and an engagement with the world that emphasized pleasure and novelty but nonetheless plugged into imperialism.

Within transnational circulations, objects become misused / misappropriated and dislodged from what Margaret Archer (2000) calls circuits of typical use. In Hart's office the Korean chest was given new value and new meaning through strategic misuse as a desk; re-auratized through its proximity to Hart's location at Wellesley, and her interactions with international students for whom she was responsible, as well as her location in transnational networks. I ponder on the meanings and hidden qualities of the Korean chest as

[10] I view Hart's office as "site": "an active and always incomplete incarnation of events, an actualisation of time and spaces that uses the fluctuating conditions to assemble itself" (Kwon 2004 In: Thrift 2008, 12) and as "an insertion into one or more flows" (Ibid).

more than a desk and more than a chest; and about the mobilities, the commitments, the purposes to which it "spoke" as misused object in the office as quasi-museum, for Hart and the international students as they entered the threshold of the office as quasi-museum. How did the strategic misuse of the Korean desk operate as a sign of personal history, fantasmatic agency, collective desire both for Hart and for the students? How did this misuse relate to what Arjun Appadurai (1990) terms the context-generating and world-generating optics of vernacular cosmopolitanisms that act as "conceptual organiser" linking people across the spaces and times of local and global contexts (Sobe 2008); and how did this strategic misuse relate to ways in which vernacular cosmopolitanisms have distinctive manifestations in different settings (Sobe 2012)?

I wonder about the conduits of meaning that encircled such out of place, out of context, objects of memory (Lawn/Grosvenor 2005) as the teak elephants from Rangoon, the brass bowl from Tibet, the delicately carved white jade, and brass temple lamps from Japan no longer designated for neo-Confucian or Shinto practice. Just as Mishima dreamed of America in Japan what discourses, desires and affects related to cosmopolitan subjectivities did their emplacement evoke for Hart and for the international students in relation to America and to Japan as the jade shimmered, hands touched the brass on the edges of the "misused" chest,[11] and the temple lamps awoke olfactory memories of other spaces and times?

And what of the desk's "old lock", "a kind of brass barrel on a brass bar", which Hart could not make to work? Corrosion, wear and tear, and the degradation of the lock's materials entangle in Harts ongoing cosmopolitan relations in America beyond those of the international students for whom she was responsible. I muse on the intra-action of materials as their mutation "called forth" the "need" for the "Chinese friends" "to turn the lock for Hart"; and I ponder the intra-action of mutating materials and flows of technical-academic expertise. I wonder about affectivity and the pre-cognitive (Thrift 2008, 6) and whether different cultural meanings were evoked by the feel of the brass barrel and the sound of the lock turning as "Chinese friends", far from the country of their birth, brought cultural-technical expertise to aid an American academic in a Wellesley office.

Mattering - temporalities

An emphasis on becoming cosmopolitan (verb) rather than being cosmopolitan (noun), what Barad terms an enactment, rather than a description, points the researcher to temporalities of vernacular cosmopolitanisms based on cultures with different relations to time and space and diverse conceptions of history that at times connect to create new communities (Novoa/Yariv-Mashal 2003). Becoming, states Barad (2007, 180), is not an unfolding in time, but "the inexhaustible dynamism of the enfolding of mattering" in which intra-actions configure and reconfigure what is possible and what is impossible, as new possibilities open up as others that might have been possible are excluded. Here, is a view of time, in Antonio Novoa's (2015, 52) phrase, not as a single thread (the thread of time) but as string of many threads (temporalities) intertwined and braided like a "ball of knots and ropes [woven] together", in which past, present and future co-exist and entwine the virtual - the potentialities that may or may not be actualized and expand a virtual plane of potential (Colebrook 2002). This is Bergson's time as duration, that "functions simultaneously as singular, unified and whole, as well as in specific fragments and multiplicitous proliferation" (Grosz 1999, 16). Here is one time, but also numerous times, "a duration for each thing or

[11] Hands-touch also invokes questions about the experiences of (generally hidden-from-sight) cleaners, who at Bryn Mawr in this period were African American. Hands-touch bind inside-outside of campus life, and past-present through workers in removal firms, the 'turning of the wood for the chest etc.

movement, which melds within a global or collective time", forming what Nóvoa and Yariv-Mashal (2003) refer to as the "width and thickness of the coexisting of temporalities that connect, disconnect and produce contested explanations for the same event"(433).

For Japanese students stepping into the threshold of the heterotopic and holey spaces of Wellesley College and the Tsuda School was to step into systems of systems of reason in scholarship and progressive social action that embraced the future-oriented work of time within cultural theses about universal humanity and agency in the ordering of particular forms of cosmopolitan self-in-time (Popkewitz 2012). Kelskey (2001, 7) notes that for Mishima, like other Western-educated Japanese women, the West became a trope, like the tropes of Japan and Japanese tradition, that formed a "constantly expanding and contracting discursive axis" around which to speak, write and act and a "fluid basis for a dynamic narrative of internationalist becoming" at odds with long-standing notions of Japan's gender complementarity. Mishima, who had left home for Wellesley with a view of America as fairly land, writes of how she felt "extremely lonely and quite lost at first in the midst of the busy life of Wellesley" (1941, 111) but on return to Japan in an ongoing auto/biographical technology of self fuses past and present in a view of Wellesley as a "veritable heaven on earth". Deleuze and Guattari (1988, 323) write of "becoming" as neither one nor two, nor the relation of the two but as the in-between of the labyrinth. Ingold (2015, 151) talks of "betweening" as "the becoming of persons and things within the midstream of correspondence". I wonder about this "betweenness" and about the experience of stepping into the in-between, into the threshold of an office with out of place objects; into the threshold of a schoolroom with tablets that bring together Japanese and American notions of civilisation and enlightenment. How might such "becomings" order and / or dis-order chronological time as a linear / divisible unity in the fabrication of vernacular cosmopolitan subjectivities that looked both backwards and forwards in time as past/present/future?

Concealed in what Lefebvre (1992) calls the envelope of a Cartesian view of absolute space, is a time that works to demarcate difference and racialize populations through a backdrop of assumptions about universal human nature, the time-space co-ordinates of historicism and universal history, the landscape of a universalised space of humanity, and technologies of science. Time as a regulatory principle of conduct, instantiated in continua of value and hierarchy, assigned so called primitive societies to slots in evolutionary taxonomic processes that abjected populations to another time of "civilisation" (Chakrabarty 2000; Fabian 1983; Popkewitz 2010). While sections of the African American community followed the fortunes of the Japanese after the 1904-05 Russo-Japanese war in order to seek implications for a reordering of American racial hegemony (Kearney 1998), the wider American public envisioned the Japanese as inferior, just as the wider Japanese public positioned Koreans as inferior (Yasutake 2004). So was a dis/ordering of vernacular cosmopolitanisms evoked for Japanese students as they stepped into the liminality that was the threshold of Hart's office and experienced the (smaller) Japanese lamps in close proximity to the (larger) desk that was a former Korean chest? What discourses and desires did the emplacement of these same objects evoke for students from Korea, which Japan had colonised? And what of the close proximity of Japanese brass temple lamps and the large picture of the old eighteenth century Chinese scholar for the reworking of discourses, desires and their disruption of Japanese framings of superiority over the Chinese? And did these "becomings" play out differently for the American student reporters, who thought it significant to report on the objects in their *Wellesley News* report, although this was not the purpose of their visit? What of their report as the journal, as material object, entered the threshold of homes and the educational institutions of alumnae and colleagues in America and overseas, where it might have come to rest alongside similarly-travelled objects, in or out of place?

I am curious, too, about Hart stepping into the threshold of her office and into the thresholds of rooms at Tsuda School. I wonder how the objects and tablets related to her personal history lived in "real historical

time" (Myers/Grosvenor 2014) and how they resonated with technologies of the personal-professional as she reflected on and reworked the accounts she gave of her travels to Wellesley alumnae, professional colleagues, and women's organisations, and when colleagues, visitors and alumnae entered the threshold of her office. How did this relate in professional terms in constructing the views of Hart's international expertise that led to her appointment as substitute chair of the American Association of University Women's (AAUW) international relations committee, and to her role on AAUW committees disbursing European fellowships, and allocating places to American students who applied to study at England's Oxford colleges?[12]

Then there are the spatial and temporal relationships invoked by the now aged body of Miss Hart rocking and talking under what she referred to as "the shrine of her ancestor", the large picture of an old eighteenth century Chinese scholar framed by gilt, carved wood, that probably showed the passage of time as its materials lost their lustre. How did the rhythms and sounds of rocking in a chair underneath the picture of the aged scholar entwine the portrait as object, and its degrading materials, in the making of embodied and entangled "Western" and "Eastern" cosmopolitan subjectivities for Hart, for students, for colleagues and for visitors? How did the ageing of the body, the degrading of materials, and the multiple geographies and temporalities of vernacular cosmopolitan subjectivities intra-act, when the elderly and ancestors were venerated in China, but Hart, herself resented any hint that she would retire in the future because of frail health or old age (Palmieri 1995, 251)? I ponder on the encounter between Hart's body, the physical bodies of those she encountered in her room and the represented body of the Chinese ancestor. Did this encounter act to mark boundaries between self and other in a literal physiological sense but also in a social sense *and* as a means for connecting with and experiencing other spaces (Valentine 2001, 15), temporalities, materials and objects?

Postscript: Material challenges - imaginative readings

Experimental readings that gesture towards non-representational thinking place differing elements on the same plane of immanence. This includes representational readings, like Palmieri's descriptions of Wellesley College, which I have read on a par with the account from the *Wellesley News*, and along with the first-hand auto/biographical fragment from Mishima, in an inter-weaving that displaces chronology. More riskily, I have placed "imagining" on the same plane as more traditional forms of data-derived analysis; although as Edward Casey (1976) illustrates, imagination is susceptible to scientific abstraction and can be situated as a cognitive process, as well as aligned with intuition and affect.

In endeavoured to interweave theoretical and historiographical gleanings, empirical data, and imaginative questionings, my story-line foregrounds the "becomings" of cosmopolitan subjectivities by focussing more on materials and on materialities than on the transnational circulations of objects. My researcher "cut" resonates with Alfred North Whitehead's (1938) discussion of how researchers experience more than they can analyse. As Tamboukou (2016) discusses, Whitehead argues that readers' decisions to focus on particular lines are prompted through positive and negative prehensions through which they "feel their value" in a process that Whitehead terms concrescence. From this perspective both my account and my researcher-self have emerged intra-actively through a meshwork of past and present, here and there. I am comforted by Fender's (2014) inclusion of explanation and representation in the geo-mapping of non-representational accounts, for like Thrift (2008, 13), I am constantly lured to "the humanist ledge on the mechanic cliff face" and by the pull that valorises the scopic, the rationalistic, and the empirical-theoretical

[12] *Wellesley News* tracks this activity.

when invoking the sensorium. But I am heartened that the imaginative questioning embraced by non-representational thinking is opening up new questions for my former research and prompting new lines of thinking of "becoming" research.

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